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GEMS IN BOHEMIAN GLASS.

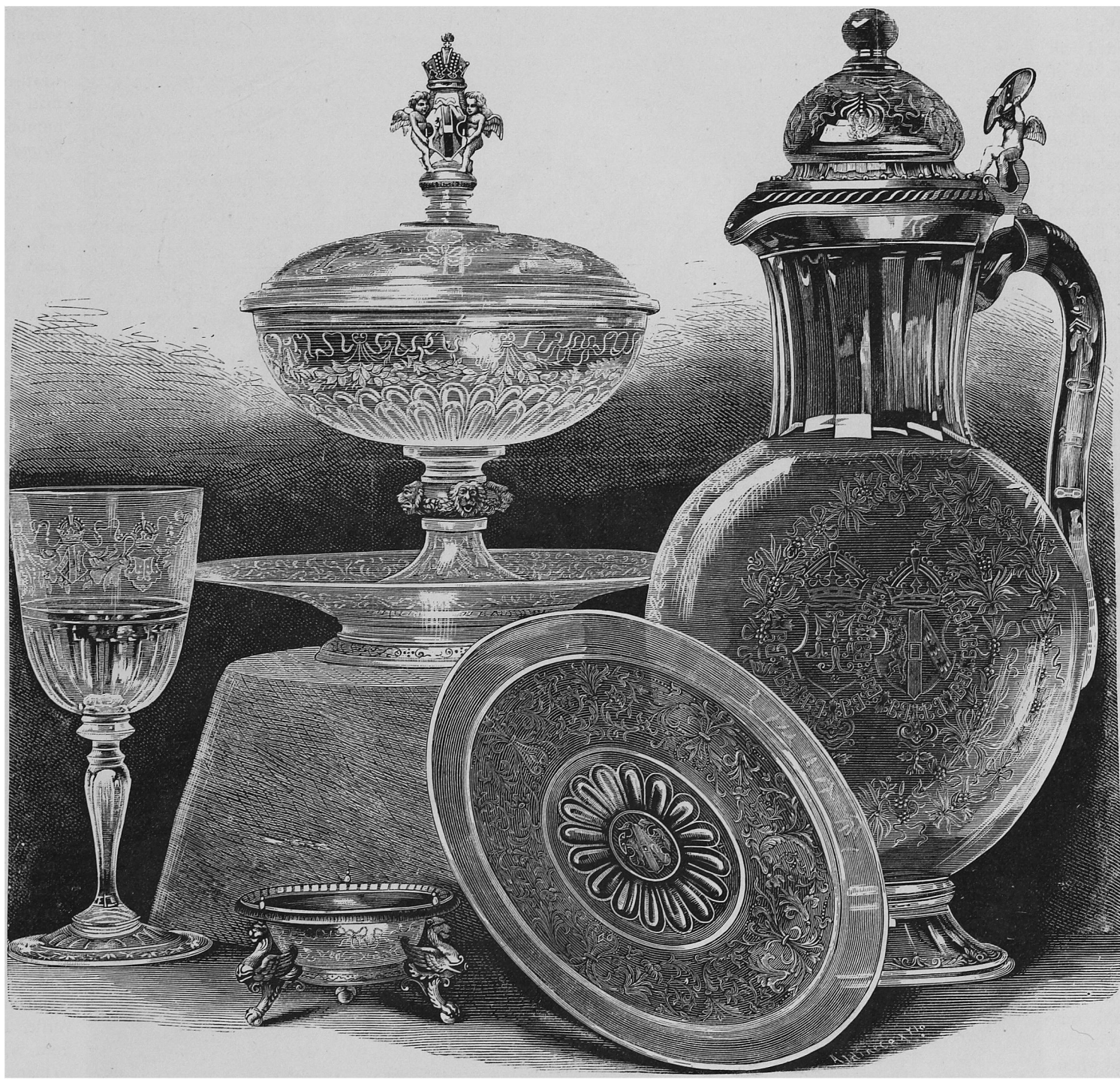
THE manufacture of Bohemian glass did the honors, so to speak, of the Austrian division in the Vienna Exposition; and it is justified therein by its position in the past and present of Austrian industry. A person stepping from the rotunda into the eastern nave of the Industrial Hall, was entirely surrounded by this glimmering and flashing material, so exceedingly well adapted for artistic treatment. And with satisfaction may we affirm that, all things considered, the Austrian exhibition of glass proved decided progress in a branch lagging far behind the times. But little use is now made of coloring matter, which deprives the stuff of its transparence, and, with it, of its

The glass vessels made by order of Emperor Francis Joseph were expressly patterned after these, and undeniably constituted the flower of everything the exhibition had to show in the province of ornamental glass manufacture.

When it was determined to open the building of the Austrian Museum for Art and Industry with an exhibition of practical art, the emperor ordered a number of articles for the court, thus giving Austria an opportunity to prove her power of production in those trades there most followed. A table-cloth, a set of plate, a wardrobe, a relief for the throne-seat, and a drinking and dessert service of glass, were required. This latter, several specimens of which are given in the picture accompanying, consists of bottles for water,

glass refinery at Haida, in Bohemia; the glass was made by the firm of Meyr's Nephew, at Adolf, also in Bohemia. Equally perfect is the goldsmith-work on the handles, borderings, etc., by the jeweler and enameler, H. Ratzersdorfer, in Vienna, in whose workshop many a masterly piece has originated in the style of the late *renaissance*, coming to a collector at second or third hand, and paid for in good faith as antique. The drawings for the entire service were made by the architect, Joseph Storck, professor at the School of Industrial Arts in Vienna.

The accompanying picture presents specimens of this service, in the wine-pitcher, the claret-glass, the sugar-bowl with cover, the dessert-plate and the salt-cellar, as most notable among the variety of articles



GEMS IN BOHEMIAN GLASS. — JOSEPH STORCK.

capacity of refracting the rays of light. All the principal factories are engaged in the production of excellent crystalline or colored glass, free from every vicious attribute: ruby-red, cobalt-blue, green in the different gradations from bottle-green to very light. The forms, too, though not always deserving praise, show a struggle in the right direction.

The conversion to crystal-glass necessarily led to the fresh study of a sort of ornamentation nowadays seldom pursued, but nearly three hundred years ago just in its prime in Bohemia. The imperial treasury in Vienna possesses a great many works in rock-crystal, — bowls of all kinds, drinking-cups, vase-like vessels, etc., which are very valuable simply from the quantity of perfect rock-crystal used for each, not to speak of their admirable shape and finish. Especially did Emperor Rudolph II. cause such works to be executed by the Italian and German artists whom he invited to his court.

wine, cordials, — pitchers for wine and beer, — glasses for water, beer, and all the different descriptions of wines, and many other varieties of the modern table-service. All these vessels follow the pure, noble forms of the *renaissance*; the ornamentation consists of engraved arabesques, which are cut out so as to have a red glitter, and of framings, connections, buttons, etc., of gold or gilded silver with enamel. The peculiarity of this cutting is that the roughness and turbidness of the surface of the glass, which arise in the graving, are removed by polish, as is customary with rock-crystal. It is evident that such a labor must be exceedingly difficult and tedious, because of the fineness and delicacy of the ornaments and the proportionate thinness of the material; and the probability is that an entire service has never before been executed in such a manner.

Eisert is the name of the artist who was occupied therewith for almost three years, in J. & L. Lobmeyr's

and so best deserving of attention. These specimens, and the manufacture, are likely to be better understood here, at an early day, thanks to Philadelphia.

THE SPUR OF MONMOUTH.

AN ALARM AND AN AWKWARD INTERRUPTION.

THE same fates which had decreed that the exact purport of the papers in the hands of General Lee should never be known to the world, though their tenor might easily be guessed — also decreed that the positions held by that officer and his companions, at the moment when attention has been called to them in the previous chapter, should be of no long continuance after that moment. There was a sound of voices at the door, sufficiently loud to attract the attention of those at the table, and to make the holder of the papers withdraw them from their position and thrust them under the table against which he leaned;